

PLEASE PRESERVE THIS CATALOGUE FOR USE AT THE SALE.

Executor's Sale of Original Oil Paintings, &c.

THOMAS & SONS, AUCTIONEERS.

CATALOGUE

OF

VALUABLE

Original Paintings

BY THE LATE

REMBRANDT PEALE,

With Engravings, Pencil Sketches and other Works of Art, comprising the contents of the Studio of this Eminent Artist.

ALSO,

The Private Collection of a Gentleman Removing from the City,
Painted to Order.

Included are the Works of Rothermel, Church, Winner, Paul Weber, Jutsum, Cropsy, Bonfield, Birch, and other EMINENT PAINTERS,

TO BE SOLD, WITHOUT RESERVE,

On Tuesday Morning, November 18th, 1862,

AT ELEVEN O'CLOCK,

AT THE

PENNSYLVANIA ACADEMY OF FINE ARTS,

Chesnut Street, above Tenth Street.

M. THOMAS & SONS, AUCTIONEERS.

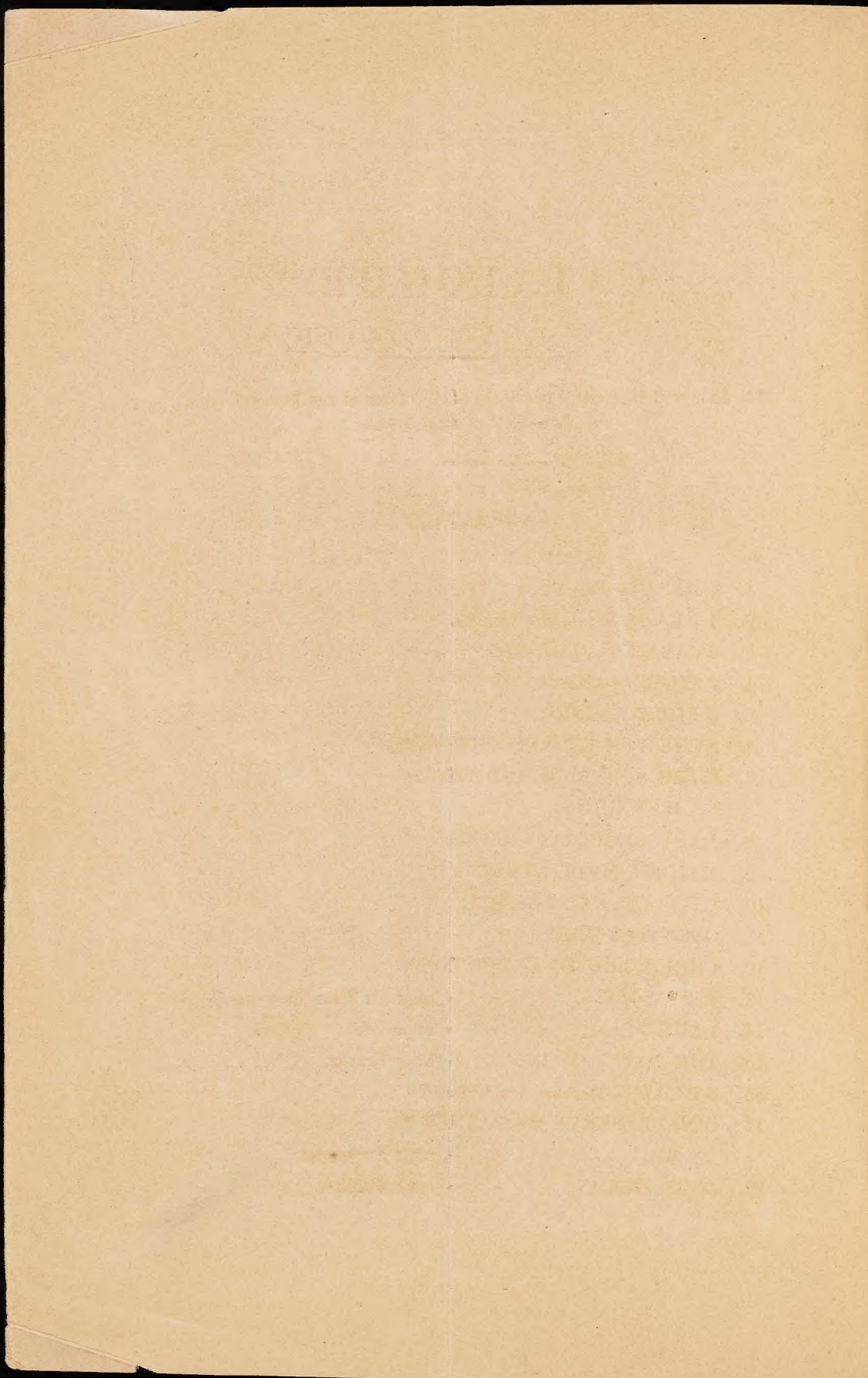
*Orders from parties unable to attend the Sale will be executed by the Auctioneers,
free of charge.*

PHILADELPHIA:

W. B. SELHEIMER, PRINTER, 234 CARTER STREET.

1862.

The Paintings, &c., can be seen at the Academy three days previous to Sale—FREE.



CATALOGUE.

The Sale will commence precisely at 10 o'clock at the Pennsylvania
Academy of Fine Arts.

ENGRAVINGS.

No.	SUBJECT.	Artist.
1.	4 HEADS—Psyche, &c.	
2.	4 HEADS—Frelinghuysen, &c.	
3.	6 CALAMES—Landscapes.	
4.	7 STUDIES—Heads.	
5.	6 BIBLE SCENES.	
6.	2 THE TOM-TIT AND THE NEST.	
7.	2 THE SURPRISE AND THE RO- MAN GIRL.	
8.	LADY GEORGIANA FANE.	
9.	MAIDEN MEDITATION.	
10.	SHYLOCK AND JESSICA.	
11.	COUNTESS GREY.	
12.	CHRIST LED TO CRUCIFIXION.	
13.	MRS. WOLF, - - -	after Sir Thos. Lawrence.
14.	LADY PEEL, - - -	after do do
15.	THE DAWN OF LOVE, -	after Brooke.
16.	3 HEADS—Daphnes and Chloe, &c.	
17.	GOD PRESERVE MY FATHER TO ME, - - -	after Kreussman.
18.	LORD BYRON, - - -	after Phillips.

No.	SUBJECT.	Artist.
19.	FRENCH FISHERMAN'S DAUGHTER, - - - - after Lee.	
20.	CATTORNA, - - - - after Winterhauser.	
21.	RELIGIOUS CONSOLATION, after Holfield.	
22.	SARAH THE BATHER, - after Muller.	
23.	PATRICK HENRY, - - after Rothermel.	
24.	DREAM OF HAPPINESS, after Andre.	
25.	BEAUTY'S BATH, - - after Landseer.	
26.	SURRENDER OF CALAIS, after Lehou.	
27.	7 Sheets of VARLEY'S DRAWINGS, three on a sheet.	
28.	2 BOOKS OF TRACINGS, from Falx- man, by Rembrandt Peale, illus- trating Homer's Iliad and Odyssey, Eschylus, Euripedes and Sophocles.	
29.	ONE SERIES OF TRACINGS FROM AN ENTIRE BOOK—the Iliad of Homer; the balance are tracings selected from other books.	
30.	BOOK OF ORIGINAL TRACINGS, by - - - - Wertmuller.	
31.	FRAMED LINE ENGRAVING, Nymphs and Satyr.	
32.	FRAMED LINE ENGRAVING, Ten- der Passion, - - - after Greuge.	
33.	FRAMED LINE ENGRAVING, Moses Breaking the Tables, 1773.	
34.	FRAMED LINE ENGRAVING, Landscapes, - - - after Zuckerilli, 1757.	
35.	FRAMED LINE ENGRAVING, Landscape, 1756.	

DRAWINGS AND PAINTINGS.

No.	SUBJECT.	Artist.
36.	SMALL ORIGINAL SKETCH, Mother and Child, by - -	Benj. West.
37.	TRACING FROM A RARE EN- GRAVING OF A MADONNA, after Leonardi da Vinci, - -	Rembrandt Peale.
38.	CRAYON DRAWING OF MR. COMBE, the Phrenologist, by -	Rembrandt Peale.
39.	CRAYON SKETCH OF ROBERT OWEN, London, 1833.	
40.	CRAYON SKETCH OF MR. DU- PONT, Brandywine Mills.	
41.	CRAYON SKETCH OF HEAD OF A CHILD, by - - -	Rembrandt Peale.
42.	CRAYON SKETCH OF 2 CHILD- REN'S HEADS, - - -	do.
43.	CRAYON SKETCH OF A BOY'S HEAD, - - - -	do.
44.	CRAYON SKETCH OF A GIRL'S HEAD, - - - -	do.
45.	CRAYON SKETCH OF A CHILD'S HEAD, - - - -	do.
46.	AN ORIGINAL STUDY — HAR- PER'S FERRY, VA., 1812, -	do.
47.	AN ORIGINAL STUDY—CASCADE OF TIVOLI, 1830, - -	do.
48.	AN ORIGINAL STUDY—CASCADE OF TIVOLI, 1830. - -	do.
49.	ROCKS AND TREES, - -	do.
50.	FALLS OF NIAGARA FROM GOAT ISLAND, 1832, - - -	do.

No.	SUBJECT.	Artist.
51.	FALLS OF NIAGARA, CANADA SIDE, 1832.	

OIL PAINTINGS.

52.	SIENNA SKETCH, Boys Climbing Trees, - - - -	Rembrandt Peale.
53.	STUDY FOR A PORTRAIT, Gen- tleman's Head, - - -	do.
54.	UNFINISHED PORTRAIT OF THE LATE DR. CALDWELL, -	do.
55.	PORTRAIT OF JAMES McMUR- TRIE, deceased, - - -	do.
56.	HEAD OF FEAR, - - -	do.
57.	LADY'S EAR, from Nature, -	do.
58.	GREEK MOURNER, in Chiara Oscuro,	do.
59.	do do do	do.
60.	LANDSCAPE—from Durand's Study, from Nature, - - -	do.
61.	LANDSCAPE, German Scenery,	do.
62.	LANDSCAPE, Island Castle, -	do.
63.	LANDSCAPE, in two colors,	do.
64.	HEAD OF JUDITH—from the Paint- ing by Bronzino, in the Gallery at Florence, - - - -	do.
65.	THE PEARL OF GRIEF.	
66.	GIPSY MOTHER AND CHILD,	do.
67.	ERINNA, a Greek Poetess, - -	do.
67½.	BRADDOCK'S FIELD ON THE MONONGAHELA, after Weber,	do.
68.	THE WATER NYMPH, - -	do.
69.	THE TUSCAN HAT, - -	do.

No.	SUBJECT.	Artist.
70.	DUTCHESS OF PORTMOUTH, from an original by Sir Peter Lilly,	do.
71.	SCOTTISH LANDSCAPE, after We- ber, - - - - -	Rembrandt Peale.
72.	GUARDIAN ANGEL, varied from a composition by Sir Joshua Reynolds,	do.
73.	GIRL AT THE FOUNTAIN, a Cabi- net Picture, - - - - -	do.
74.	MADONNA, varied from an Italian Painting, finished from Life.	
75.	LITTLE SAMUEL, enlarged and varied, after Sant, - - - - -	do.
76.	MARINE VIEW, Brighton, England, from the original by Schmidt, -	do.
77.	COLOSSAL HEAD OF CHRIST, in Chiaro Oscuro, - - - - -	do.
78.	ST. CECILIA, THE PATRONESS OF MUSIC, from the celebrated picture by Rubens, in the Gallery at Munich. It is the same size as the original, 41 by 58, colored in the style of that Great Painter, exhibit- ing a beautiful gradation of carna- tion tints, from the bright face of the Saint, through the various lines of the Cherubs, to the deep tones of the Drapery, contrasting skilfully with the dark green and black,	Rembrandt Peale.
79.	ST. CECILIA, THE PATRONESS OF MUSIC, also painted from the celebrated picture by Rubens, 29 by 30. It is the centre figure only by	Rembrandt Peale.

- | No. | SUBJECT. | Artist. |
|-----|---|--------------------------------------|
| 80. | WASHINGTON, copied from Pine.
Painted in 1785. The original is
owned by Mr. Brevoort, Brooklyn,
New York. | |
| 81. | WASHINGTON, copy of Stuart's first
portrait. Painted in 1795. The
original is owned by Mr. Joseph
Harrison, of this city. | 1796
<i>Marguerite of Denmark</i> |
| 82. | WASHINGTON, copy of Trumbull.
Painted in 1792, now in the Trum-
bull Gallery, New Haven, where
Mr. R. Peale painted the picture. | |
| 83. | WASHINGTON, copied from Stuart's
second portrait, 1795, at the Boston
Athenæum, where Mr. R. Peale
copied it. | 179 |

These four Pictures were painted by Mr.
R. Peale, for the purpose of exhibiting
them during the delivery of his lecture
on "Washington and his Portraits," to
show the various Likenesses of that
Great Man, painted by other artists.

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| 84. | INCIDENT IN THE LIFE OF
WASHINGTON, by - - Chas. Wilson Peale. | |
| 85. | AUTOGRAPH BOOK, prepared with
great care by Mr. Peale, containing
letters commendatory of his original
portrait of Washington,
Chief Justice Marshall,
Bushrod Washington,
Richard Peters,
William Tilghman, | Andrew Jackson,
Judge Cranch,
Col. R. Wharton,
Benjamin Tallmadge, |

W. Jackson,	Gen. D. Udree,
Edward Livingston,	Robert G. Harper,
Charles Carroll, of Carrollton,	Rufus King,
Col. John Eager Howard,	S. Smith,
Bishop White,	Allen McLane,
George W. Custis,	James Thatcher,
William Rush,	Timothy Pitkin,
Oliver Wolcott.	

Also, Letters from the following eminent persons :

George Washington,	Benjamin Franklin,
Thomas Jefferson,	Washington Irving.

- | No. | SUBJECT. | Artist. |
|------|---|------------------|
| 86. | COPIES FROM THE ORIGINAL
PORTRAIT OF WASHINGTON,
painted 1775, by - - - | Rembrandt Peale. |
| 87. | FAC-SIMILE IN OIL OF THE
AUTOGRAPHS OF WASHING-
TON AND NAPOLEON, - | do. |
| 87½. | FRAMED MONOCHROME OF
WASHINGTON—drawn on stone
by Mr. Peale, from his original
portrait, and finished by him in
Crayon. | |
| 88. | SEVERAL OF THE SAME, without
frames, by - - - | Rembrandt Peale. |
| 88½. | SMALL LINE ENGRAVING OF
WASHINGTON, from the original.
It was engraved for Putnam's "Life
of Washington," by Washington Ir-
ving. | |

No.	SUBJECT.	Artist.
89.	A NUMBER OF COPIES, all proof impressions.	
90.	SMALL LITHOGRAPH OF WASHINGTON, drawn by - -	Rembrandt Peale.
91.	SMALL LITHOGRAPH.	
92.	WASHINGTON—a Colossal Profile of unsurpassed benignity and grandeur of expression. Copied from Houdon's Bust of 1785. It is painted in Chiaro Oscuro—a difficult style of coloring—and the only one Mr. Peale ever painted.	
93.	WASHINGTON — A copy from the portrait by Charles Wilson Peale, (the Artist's father,) of 1772. The first likeness ever painted, when he was Col. Washington. The Original was owned by the late George Washington Custis, Esq., Arlington House.	
93.	WASHINGTON IN MILITARY COSTUME—copied from Mr. Peale's original, 1795.	
94.	WASHINGTON IN SENATORIAL COSTUME—copy of Mr. Peale's original, 1795.	
95.	WASHINGTON IN SENATORIAL COSTUME — copied from Mr. Peale's original, 1795.	

No.	SUBJECT.	Artist.
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96.	WASHINGTON—the Equestrian Portrait, reduced in size, painted in oil and very highly finished for the purpose of having it engraved. This was executed at great cost of time, and is the only one ever painted. No engravings were made from it. It is a gem as a work of art.	
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96.	WASHINGTON — in Chiaro Oscuro in military costume, from Mr. Peale's original, 1795, and the only one ever painted in those colors.	
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97.	WASHINGTON—duplicate of the original, from which the Artist painted 79 copies. They are in the possession of persons in almost all parts of the United States, and some in England, France, Germany and Scotland. Mr. Peale was the last surviving artist who had painted Washington from the life.	
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“ This duplicate I have always chosen as my model for the copies I have made, considering it equal to my original, having been executed simultaneously with the Senatorial Portrait. Judge Marshall sometimes preferred this—sometimes the other. My father preferred this.”

98.	PORTRAIT OF MRS. WASHINGTON—from the original, by Chas. Wilson Peale, painted in 1795, and	
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No.	SUBJECT.	Artist.
	now in Independence Hall, the property of the city. This portrait has never been offered for sale—it was the first copy painted by Mr. Peale, very highly finished, and his model for all the copies he made.	
99.	EQUESTRIAN PORTRAIT OF WASHINGTON, after the original of 1795; size 55 by 72. This picture was painted by Rembrandt Peale, with the intention of offering it to the City Authorities, to be purchased and placed in Independence Hall.	
99½.	MANUSCRIPT, entitled "Notes of the Painting Room," the experience of half a century, by	Rembrandt Peale.

TESTIMONIALS.

It will be satisfactory to many persons to know the opinion pronounced on this work by artists of undisputed authority to judge of its merits.

A. B. DURAND,

President of the National Academy of Design.

At the request of Mr. Peale I have examined his "Notes of the Painting Room"—the experience of a long life—and find them to embody a greater amount of reliable matter than can be found in any publication; besides several discoveries and inventions of great value in the practical details of painting: I therefore consider their publication a most desirable object.

A. B. DURAND.

THOMAS SULLY,

Portrait and Historical Painter.

I have great pleasure in giving my unequivocal approbation of the matter and manner of "Peale's Notes of the Painting Room," which he has confided to my examination. His long experience and successful education for the perfect understanding of what is essential in the practice of our Art, are all that could be desired; and the improvements and discoveries which his work contains, to insure facility of execution and durability of color, must render it of peculiar interest to every artist.

THOMAS SULLY.

MANUSCRIPT OF R. PEALE'S
LECTURE ON WASHINGTON
AND HIS PORTRAITS.

100. 2 LITHOGRAPHIC STONES, with
the Head of Washington drawn on
each, by - - - - Rembrandt Peale.

Portrait of Washington.

CITIES may be founded bearing the *Name* of Washington—Columns may be erected—and his Memory be cherished in the bosoms of a grateful people; there would, nevertheless, be something wanting. Had his features been more ordinary, and his expression less distinguished, the rising generation would still wish to know his own peculiar look. But when it is known and recollected that his Aspect was as noble as his Conduct, and that his countenance corresponded with his character, it is impossible to suppress a patriotic and natural desire to behold an impressive Image of that Countenance.

The first Portrait of Washington, at the age of 41, was painted at Mount Vernon, in 1772, by Charles Willson Peale; who also executed others in '78, '81, '83, '86, and '95. Various Likenesses have been made by Houdon, Trumbull, Pine, Cerachi, Westmüller, Stuart; and again by C. W. Peale and Rembrandt Peale, to whom, jointly, Washington gave sittings in the Autumn of 1795.

A Portrait, in Senatorial Costume, intended to combine the merits of these studies from the life (chiefly his own and his father's), was executed by Rembrandt Peale, under peculiar excitement, entirely for his own gratification, and without any view to emolument. It, however, received the unexpected approbation of his father, who had so often painted the venerated form he had known so long, and so well, and elicited the spontaneous applause of Washington's Relatives and most intimate friends; and after having been an object of interest in his Painting Rooms in England, France, and Italy, was bought in 1832, by an unanimous Resolution of the Senate of the United States for \$2000. A Portrait, in Military Costume—the study for an Equestrian Picture to commemorate the Siege of Yorktown—was simultaneously painted, and remains in R. Peale's possession: from this he has executed careful Copies; with the conviction, that as he is the *only* Painter

living who ever saw Washington, the reduplication of his work, by his own hand, should be esteemed the most reliable.

At the first exposure of R. Peale's Portrait in Philadelphia, Paul Beck, Esq., on leaving the Artist's painting Room, met Mr. John Vaughan, whom he accosted with this strong expression—"I have just been looking at Washington—he is risen from the dead!" On Judge Washington's first visit he exclaimed—"I am rejoiced that at last a Portrait is painted worthy of Washington."

Lawrence Lewis, the oldest Nephew of Washington, who most resembled him and was most with him, earnestly said to Major Wm. Jackson, on seeing this Portrait in the Artist's Painting Room, that "It was the only Portrait of his uncle he would wish to look at a second time, but on this he could gaze continually!" When Chief Justice Marshall, first saw it at the Capitol, he exclaimed, "It seems as if I were looking at the living man!" and recommended the Artist to procure, in regard to this Portrait, the written testimonies of those who were intimate with Washington—himself *commencing* the example. This was accordingly done, to a limited extent, not as a Certificate, as has erroneously been asserted, but in LETTERS, expressive of the judgments they had already pronounced in public, and published during their lifetime.

Every one who personally knew Washington will claim the privilege, and will exercise the right of judging for himself; but all others will rely on the decision made by his Relatives, Friends, and Contemporaries; nor can they reasonably withhold conviction from such force of evidence given by their own impulse, and each in his own peculiar language.

It is singular in the history of this Picture, and perhaps worthy of being recorded, that it was scarcely finished, when, from the reports of Judges Peters and Tilghman, during five days that the Artist's Room was open, no less than three thousand persons, without invitation or any public notice, crowded to see it—People who knew the Original in the Army, in Congress, in Church, or in business for him—Their universal approbation surprised and could not but gratify the Artist.

The following Monumental Composition was written by an English Gentleman on the back of a small Profile Crayon Portrait of Washington, belonging to Jonathan Bayard Smith.

Washington,

THE Defender of his Country,
The founder of Liberty,
The friend of Man.
History and Tradition are explored in vain
For a parallel to his character ;
In the Annals of modern greatness
He stands alone ;
And the noblest names of Antiquity
Lose their lustre in his presence.

Born the benefactor of mankind,
He was equally endowed with all the qualities
Appropriate to his illustrious career.
Nature made him great,
And, (Heaven directed),
He made himself virtuous.

Called by his Country to the defence of her soil
And the vindication of her liberties,
He led to the field
Her patriot Armies ;
And displaying, in rapid and brilliant succession,
The united powers
Of consummate prudence
And heroic valor,

He triumphed in Arms
 Over the most powerful Nation of Modern Europe ;
 His sword giving Freedom to America,—
 His councils breathing Peace to the World.

After a short repose
 From the tumultuous vicissitudes
 Of a sanguinary War,
 The commanding energies of Washington
 Were again destined
 To a new career of glory and usefulness :
 The Civic Wreath
 Was spontaneously placed, by the gratitude of the Nation,
 On the brows of the Deliverer of his Country :
 He was twice invested
 With the powers of supreme Magistracy,
 By the unanimous voice of a free people ;
 And, in this exalted and arduous station,
 The wisdom of his Cabinet
 Transcended the glories of the Field.

The destinies of Washington
 Were now completed—
 Having passed the Meridian of a devoted life ;
 Having founded on the pillars of National Independence,
 The splendid fabric
 Of a great Republic ;
 And having firmly established
 The Empire of the West,
 He solemnly deposited, on the Altar of his Country,
 His laurels and his sword ;
 And retired to the shades
 Of private life.

A spectacle so new and so sublime,
 Was contemplated by mankind
 With the profoundest admiration;
 And the Name of Washington,
 Adding new lustre to humanity,
 Resounded to the remotest regions of the Earth!

Magnanimous in youth;
 Glorious through life;
 Great in death:
 His highest Ambition the happiness of mankind;
 His noblest victory,
 The conquest of himself—
 Bequeathing to America the Inheritance of his fame,
 And building his Monument
 In the hearts of his countrymen;
 He lived,
 The Ornament of the Eighteenth Century;
 He died,
 Lamented by a Mourning World.

Testimonials

OF LETTERS ON

PEALE'S WASHINGTON,

Written by the Relatives, Friends and Cotemporaries of Washington, at the suggestion of Judge Marshall, expressive of the Sentiments they had already pronounced in public.

CHIEF JUSTICE MARSHALL.

"I shall with much pleasure communicate the impression I received from viewing your Portrait of Washington. I have never seen a Portrait of that great Man which exhibited so perfect a resemblance of him. The likeness in features is striking, and the character of the whole face is preserved and exhibited with wonderful accuracy. It is more *Washington himself* than any Portrait of him I have ever seen."

JUDGE WASHINGTON.

"I have examined with attention and pleasure the Portrait you have drawn of General Washington; and I feel no hesitation in pronouncing it, according to my best judgment, the most exact representation of the Original I have ever seen. The features, as well as the character of the countenance, are happily depicted."

JUDGE PETERS.

"I comply very cheerfully with your request to give my opinion of your Portrait of Washington. You have so many and so respectable testimonies of its excellence, that nothing I can say will add weight to them, or increase the celebrity it has most justly obtained. No one had more

frequent opportunities of observing both his features and his person than I had—to enumerate them would be an endless task. I have seen him, during many years, from an early period of my life, in every situation calculated to imprint on my mind, accurate recollections. Perhaps there is no person, now living, who had more frequent occasions to know both his person and his character, in his private as well as public capacities. I have seen all or most of the Portraits of this venerated Father of our Country. The Painters of several were respectable as Artists; but they have failed in the likeness—and I have never been satisfied with any of them. I was therefore most sensibly impressed with the superiority, in this regard, of your Portrait; which, I think, places all others in the shade. Without pretending to nice discriminations in the execution, I judge from its *effect on my heart*. You have most happily caught the lineaments of his face, the air of his person, and the character of his mind. I have seen him a thousand times as he is represented by your able and *fortunate* pencil; and do not hesitate in pronouncing yours to be (in my opinion) the *only faithful likeness* of the great and good character, yet exhibited. You have done yourself great honour, and presented to your country an inestimable gift. Those of this day, and future generations, may view and venerate, in your performance, the true Portrait of him to whom they so much owe the blessings they enjoy. Meritorious as were all others of our revolutionary Patriots, without a *Washington* their exertions would have been vain.”

CHARLES CARROLL, OF CARROLLTON.

“In viewing yesterday, with attention, your Portrait of Washington, it brought to my recollection his countenance, such as it was at the commencement of the Revolution,

when excited by some incident which discomposed his usual and settled features, more expressive of thought than animation."

JUDGE TILGHMAN.

"As you desire my opinion of your Portrait of Washington, I will not withhold it. I have a perfect recollection of the countenance of that great man, having seen him a private gentleman, before he commanded the Armies of the United States, and often afterwards. His presence was so commanding that it was not easily forgotten. There have been many Portraits bearing a strong resemblance to him; for, indeed, it seemed impossible to miss his likeness: but I can say, with great truth, that your work, both in spirit and in likeness, surpasses all that I have seen. In the best paintings of others, Washington is represented with a quiescent mind; but you have fortunately conceived his image, under the excitement of strong feeling, and infused into his features an animation and energy of character, which really belonged to him, but are not to be found in any other Portrait which has fallen under my observation."

MAJOR WM. JACKSON.

"In reply to your request that I would communicate my opinion of your Portrait of Washington, I have the pleasure to assure you that, in striking similitude of features and characteristic expression of countenance, I consider it the best and most faithful Portrait of the great Father of his Country that I have seen; and I am persuaded it will be gratefully appreciated by the nation."

JUDGE LIVINGSTON.

"I give you with pleasure my opinion of your Picture of Washington, exhibited here some days since.

"During the last twenty years of the life of that great man I had frequent, and for a considerable portion of that time, daily opportunities of seeing and conversing with him. I first saw him when I was just at that early age when his character and the circumstances under which I was presented to him, were most likely to leave the strongest impression of his looks, and of every thing connected with his appearance. I have seen him in the Camp, addressing the Council of the Nation, and at his hospitable board. In public and in private I have studied his features, and they have left an indelible impression on my memory; and I must say that your Picture is the one which comes nearest to my recollection of the great Original. It gives the character and expression of the face, as well as its features, more correctly than any I have seen—and I consider this delineation of the Father of his Country as a valuable acquisition to us who are his children."

BISHOP WHITE.

"I cannot hesitate to express my approbation of the Picture exhibited by you of General Washington. It would be rash in me to affect scientific knowledge in the line of your profession; but the impression made on me by the Picture is *identified* with my recollection of the features, the countenance, and, it will not be too much to say, the character of that great man."

COLONEL J. E. HOWARD.

"I have visited the Museum to see the last Picture of General Washington by Rembrandt Peale. The features of the General were peculiar, and all the Pictures, and even Prints, which I have seen, in some respects resembled him; but, according to my judgment, in this Picture all

the features are accurately represented; the eyes, the forehead, the nose, the mouth, and general expression so strongly designate the original that I think it hardly possible for the Art to make a more perfect likeness."

JUDGE CRANCH.

"I cannot refrain from expressing my portion of thanks to you for giving to the world so correct a delineation of the features of him whose character the world has so long known and admired.

"As the generation of those who knew Washington, when living, is rapidly passing away, and posterity may be anxious to know *which*, among the many Portraits of him, is the most faithful; and as, during the last six years of his life, I had many opportunities of seeing him in the domestic circle, and of studying his countenance, with an intensity in some degree proportioned to the interest which his services to his country, and his character had excited, I beg leave to add my humble testimony, to that of those who, from a more intimate acquaintance, feel as well as see, a likeness where a stranger would not,—to the perfect resemblance which you have transferred to canvas. * * * I do not hesitate in saying that, of all the Portraits of him which I have seen, yours is by far the most perfect likeness."

COL. B. TALLMADGE.

"Having served under the immediate command of General Washington through the Revolutionary War; and having been often with him during his subsequent political life, I think I have had opportunities to see him in almost all conditions of his variegated life. Although many excellent Portraits have been taken of him, I have never seen one, until this day, that seemed to combine a good

likeness of his person, with that peculiar expression of countenance which never failed to impress every one who beheld him. I am free to acknowledge that your Portrait of Washington embodies more character with a good likeness than I have ever yet seen on canvas."

WM. RUSH.

"I have seen your Portrait of Washington—I think it the best likeness of him, when in the vigour of life, I ever saw on canvas.

"I had many opportunities of seeing and observing his person, and particularly his face and features, in the time of the Revolution—I have been in battle immediately under his command—I have viewed him frequently on horseback and on foot—walking, standing, sitting. * * * I have modelled him as large as life and in miniature, in wood and in clay, repeatedly; and I think I have not erred in what I have stated as to the truth of your Portrait of Washington, particularly at the time he was Commander-in-chief of the Army of the Revolution."

COLONEL McLANE.

"In almost all the trying scenes, from the time of Washington's appointment in 1775, until the close of the War, I had frequent opportunities to see and mark his impressive countenance: At the Battle of Long Island, in August 1776, whilst reporting to him the situation of that part of our Army engaged on the road from Brooklyn to the Narrows, I well remember his resolute and animated countenance under adverse circumstances: so also at the various conflicts on the Brandywine in 1777, until the evacuation of Philadelphia by the British in 1778, and at the Battle of Monmouth soon after: so also, in the campaigns of 1779, 1780, and 1781, and until Washington

laid down his Commission at Annapolis in 1783, I frequently saw and conversed with the Commander-in-chief: I was also present at his Installation as President, in 1789, at New York, and occasionally saw him afterwards, until it pleased Providence to close his illustrious career in 1799. I mention the scenes and the times in order that you may decide whether I am not competent to give the opinion you ask; I will then say, that I have with pleasure examined many Portraits of our departed Chief, but that yours is the most faithful likeness of the Original I have ever seen."

COL. R. WHARTON.

"Having had occasion to visit your Gallery of Paintings, I was forcibly struck with the strong resemblance which your Portrait of Washington bore to the Original. * * * The Portrait painted by you exhibits the strong lineaments of face and expression with which he addressed the squadron of cavalry from his quarters in this city, after they had escorted him from Chester on his way to take command of our Army, during Mr. Adams's administration. I pretend not to be a connoisseur in the Art of painting, nor have I the vanity to believe that any opinion of mine can add validity to the mass of evidence which you have obtained relative to your Washington. In my mind it bears more resemblance to the living features of our departed Chief than any which has ever met my view."

JUDGE THATCHER.

"I cannot omit to proffer my grateful acknowledgments for the high gratification which I have recently enjoyed in viewing your excellent Portrait of General Washington. I do not profess to be a connoisseur in the Art of Painting, but according to my conception you have,

with peculiar justness and accuracy, portrayed the lineaments and features of that illustrious personage in a style surpassing all other attempts at the same object which has fallen under my observation. It revives in my mind a pleasing recollection of that noble and expressive countenance and dignified presence which, during the Revolutionary War, I so often contemplated with veneration and delight. The appearance of General Washington, when mounted on his lofty steed, was inimitably majestic and graceful, and your Equestrian Portrait, representing him at Yorktown, is strikingly characteristic, and forms a spectacle peculiarly sublime and interesting."

GENERAL DANIEL UDREE.

"Your Portrait of Gen. Washington is the best likeness that my eyes ever beheld—a glow of enthusiasm made my heart warm with gladness to see the same—and I thought that he looked as well as at the Battles of Brandywine and Germantown.

"I had the honour to command Five hundred men at the outpost of the left wing of our Army at the Battle of Brandywine, and enjoyed the pleasure of seeing him often afterwards."

GEORGE WASHINGTON CUSTIS.

"Agreeably to your wishes, I will give you my opinion of 'Peale's Washington.' Possessing four Original Pictures, reliques of Mount Vernon, preserving on the retina of memory his beloved Image, perfect as when last I saw him, felt the warmth of his embrace, and heard the accents of parental kindness from his lips, I can 'speak of him as he was—nothing extenuate.'

"The figure is decidedly correct,* the complexion rather

* In allusion to the Equestrian Portrait.

more bronzed than his natural colouring, which was fair, though considerably florid; the eye deep sunken, blue, mild and thoughtful—the never to be forgotten expression of countenance, venerable from years, which awes, and will continue to awe, the world, not by the splendid attributes of power, but by the sublimity of Virtue.

“Take it as a whole, the getting up of Peale’s Washington,* its likeness, its classic embellishments and execution, are worthy of the subject, and shed a lustre on the School of American Arts, so deservedly celebrated both at home and abroad.”

RUFUS KING.

“I am not competent to speak of the merit of the Portrait as a specimen of Art; but to its *fidelity* as a likeness I willingly bear testimony.”

GEN. R. G. HARPER.

“I express to you with great pleasure my opinion of your fine Portrait of Washington. * * * His features and his character are, in my opinion, far more accurately represented in your Portrait, than in any other which has fallen under my notice.”

GOV. OLIVER WOLCOTT.

“Without intending to draw comparisons between the productions of eminent Artists, who delineated the person of this illustrious man, at other periods of his life, in different attitudes, and during various degrees of intellectual excitement, I may confidently assert that your Portrait is a fair and just representation, highly honourable to you as an Artist.”

* In allusion to the Senatorial Portrait.

CHARLES WILLSON PEALE.

"My first acquaintance with Washington, who was then a Colonel of the Alexandria Militia, was in 1772, at Mount Vernon; where I painted his Portrait, and those of several members of his family, conversing daily with him during several weeks. This intimacy continued till the close of his life.

"After he received the appointment of Commander-in-chief of the Armies of the thirteen Colonies, I painted his Portrait for Mr. John Hancock, the first President of Congress, and subsequently, several others for some of the States, and different Individuals, as well as for my own Gallery of distinguished Characters: Whilst sitting for one of them (a Miniature for Mrs. Washington), he received despatches communicating the surrender of Burgoyne. In short, I had frequent opportunities of being with him during the Revolutionary War, as I commanded a company of Philadelphia Militia, and was at the battles of Trenton and Princeton. I was often with him in Camp and in the City of Philadelphia, where several of my likenesses were taken.

"Now, notwithstanding the celebrity of the last Portrait by STUART, and the success of my own last Original, both of which were painted in 1795, I feel assured that my son, after repeated attempts, during many years, has succeeded in producing a Portrait of Washington that surpasses all others; particularly the Study for his Equestrian Portrait, which is the most perfect likeness of him I have ever seen—true in form, and fine in the expression of his countenance—and this, I find is the judgment of all who have seen it, and were at all acquainted with Washington."

*The following Pictures, the Private Collection of a Gentleman
Removing from the City, Painted to Order, and Received
Direct from the Artists.*

No.	SUBJECT.	Artist.
101.	LANDSCAPE, American Cattle,	Martin.
102.	HEAD, - - - - -	Winner.
103.	KING LEAR AND HIS DAUGH- TER, Scene 7th, - - -	Rothermel.
	<i>Lear.</i> Be your tears wet; yes, faith. I pray weep not; If you have poison for me, I will drink it. I know you do not love me; for your sisters Have, as I do remember, done me wrong. You have some cause; they have not.	
	<i>Cordelia.</i> No cause, no cause.	
104.	INTERIOR, Old Woman, Veget- ables, &c, - - - -	Unknown.
105.	MARINE, Dutch Vessels in a Storm,	Powell, London.
106.	MARINE, Entrance to a River, -	Birch.
107.	LANDSCAPE, Sunset on the Con- necticut, - - - -	F. E. Church, N. Y.
108.	MARINE, Whitby, Yorkshire, Fisher- men, Boats, Ruined Castle, &c., E. T. Crawford, Royal Scotch Academy.	
109.	MARINE, Mediterranean Scenery, Fresh Breeze, Faluca, &c., -	G. R. Bonfield.
110.	OLD HEAD, - - - -	Peter De Hoge.
111.	LANDSCAPE, - - - -	Bomgardner, Germany.
112.	STUDY OF BEES, from Nature,	Le Croix, Paris.
113.	MARINE, Group of Fishing Boats,	G. R. Bonfield.

No.	SUBJECT.	Artist.
114.	STUDY OF TREES, from Nature, Le Croix, Paris.	
115.	MARINE, Morning after the Wreck, Vessel on Shore, with Wreckers,	G. R. Bonfield.
116.	KEARSAGE MOUNTAIN, from Pe- qaket Pond, near New Haven, -	Russell Smith.
117.	LANDSCAPE, Girls Crossing the Brook, - - - - -	Doughty, N. Y.
118.	LANDSCAPE, Mountain and Valley, Kensett, N. Y.	
119.	MARINE, Group of Fishermen, Boats, Horses, &c., Early Morning, -	G. R. Bonfield.
120.	BATTLE SCENE, Original, (See Engraving,) - - -	Jacopo Cortese or Borgognone.
121.	TWILIGHT, the Sun below the Ho- rizon tinges the fleecy clouds, re- flecting upon the landscape beneath,	F. C. Church, N. Y.
122.	CATTLE, GOATS AND SHEEP,	Roemer, Paris.
123.	LANDSCAPE, Old Mill on the Wis- sahickon, - - - - -	Weber.
124.	LANDSCAPE, Otter Creek, Mount Desert, Coast of Maine, - -	F. E. Church, N. Y.
125.	LANDSCAPE, Shelton Stream in Summer, - - - - -	H. Jutsum, London.
126.	LANDSCAPE, Ruined Bridge on the Susquehanna, - - - - -	Is. Williams.
127.	LANDSCAPE, High Wind, - -	Miller, London.
128.	LANDSCAPE, Lake George, Indian and Canoe, - - - - -	Cropsey, N. Y.
129.	LANDSCAPE, Roselin Castle, Scot- land, - - - - -	Hart, N. Y.
130.	BATTLE PIECE, Incident at the Battle of Quebec, - - -	Winner.

No.	SUBJECT.	Artist.
131.	LANDSCAPE, North River Scenery, Doughty, N. Y.	
132.	LANDSCAPE, Trout Stream, - Boutelle, N. Y.	
133.	MARINE, Coast Scene, Holland, Fishermen and Boats, - - - Chs. Siepel, Munich.	
134.	LANDSCAPE, Signed - - Thos. Cole, N. Y.	
135.	MARINE, Raining off Gloucester, Vessels Reefed, - - - Birch.	
136.	LANDSCAPE, Old Oak Tree, Wild Scenery with Signs of Cultivation in the Distance, - - - A. B. Durand, N. Y.	
137.	LANDSCAPE, Old Mill, Miller and Horses, - - - - Joshua Shaw.	
138.	MARINE, Edystone Light House, - Birch.	
139.	STUDY IN OIL, - - - Calcott, London.	

ENGRAVINGS, ORIGINAL DRAWINGS, &C.

140.	ENTOMBMENT OF CHRIST, Proof after Titian, - - - A. Mason.	
141.	THE BATHERS, after Vernet, Ballecheau.	
142.	THE FISHERIES, after Wright, Woollett.	
143.	ABEL FRANCOIS POISSON, after Toque, - - - - J. G. Wille.	
144.	CHAS. GABRIEL DE CAYLUS, after Schmidt, - - - Fountain.	
145.	DELUGE, - - - - John Martin.	
146.	HEAD, after Dowe, - - - J. G. Wille.	
147.	CHILDREN AND GOATS, after Bauvarlet, - - - Drouais.	
148.	THE HOLY FAMILY, after Raphael, Raphael Morgan.	

30 *Sale of Valuable Engravings, &c., Nov. 18th, 1862.*

No.	SUBJECT.	Artist.
149.	TEMPLE OF JUPITER, after Turner, - - - -	Jno. Pie.
150.	SORTIE FROM GIBRALTAR, after Trumbull, - - - -	Wm. Sharpe.
151.	TILBURY FORT, Wind Against Tide, after Stanfield, - -	J. T. Willmore.
152.	WRECKER'S OFF FORT ROGUE, after Stanfield, - - -	Quilley.
153.	ST. MICHAEL'S MOUNT, Cornwall, after Bentley, - - - -	Jas. Egan.
154.	MARINE, Original Drawing, -	Thos. Birch.
155.	LANDSCAPE, do. - -	do.
156.	MOTHER AND CHILD, after Wille, J. G. Wille.	
157.	MARINE, Original Drawing, -	Birch.
158.	do. do. do.	
159.	PHILADELPHIA NAVY YARD, Water Color, - - - -	J. Hamilton.
160.	MELCHESIDEC, after Rubens, -	H. Wildoue.
161.	RIOT IN LONDON, - - -	Heath.
162.	BANDITTI PRISONERS, Proof after Both, - - - -	Jno. Brown.
163.	MARY ANNOINTING THE FEET OF CHRIST, Proof after Ricci,	T. M. Liotard.
164.	MARINE, Original Drawing, -	Birch.
165.	FREDERICK AND VOLTAIRE, after Monsiau, - - -	B. Bagnuoy.
166.	ORIGINAL DRAWING, by -	Thos. Birch.
167.	do. do. do.	do.
168.	do. do. do.	do.
169.	do. do. do.	do.

No.	SUBJECT.		Artist.
170.	ORIGINAL DRAWING, by		- Thos. Birch.
171.	do.	do.	do.
172.	do.	do.	do.
173.	do.	do.	do.
174.	do.	do.	do.
175.	do.	do.	do.

M. THOMAS & SONS, Auctioneers.



